

CD 2011--51/52



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Faculty Artist Series

Jeffrey McFadden, guitar

Monday, March 7, 2011

7:30 pm. Walter Hall

Edward Johnson Building



2010-11

A joyous music season

Disc 1

FACULTY ARTIST SERIES

Jeffrey McFadden, guitar

1. Intro

PROGRAM

Suite sur mi la re

Francesco Corbetta

(ca. 1615-1681)

2. Prelude
- Allemande
- Courante
- Sarabande 'La victoire'
- Passacaille
- Gigue

3. Suite No.2 in Popular Style

James McGuire

(b. 1956)

- Prelude (Moderato)
- Dance (Allegro con fuoco)
- Canzonet (Andantino con tenerezza)
- Intermezzo (Moderato-waltz)
- Gigue (Vivace)

4. Samba do Aviao (arr. J. McFadden)

Antônio Carlos Jobim

(1927-1994)

5. Wave (arr. J. McFadden)

Felicidade (arr. R. Dyens)

Disc 2

INTERMISSION

1. Intro

2. Medallon Antiguo

Agustín Barrios Mangoré

(1885-1941)

3. Tango - Don Pérez Friere

4. Intro

Impromptus

Richard Rodney Bennett

(b. 1956)

5. Recitativo
- Agitato
- Elegiaco
- Con fuoco
- Arioso

6. An Malvina

Johann Kaspar Mertz

(1806-1856)

7. Unruhe

8. Nocturne, Op. 4 No. 2

9. Tarantelle

10. En coe

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Program Notes

FRANCESCO CORBETTA

(ca 1615-1681)

Suite in A minor (1671)

"By the marvels of his guitar, [he] has filled the whole of Europe with his reputation," wrote the Paris *Mercurie galant* on the death of Francesco Corbetta in April 1681. Corbetta was, indeed, recognized across Europe as the leading guitarist of his day. He was an Italian musician who built on the pioneering work of his compatriot Giovanni Paolo Foscarini in adapting the artful plucking of the older lute repertoire to the strumming of the more modern guitar. "The guitar alone has always been my inspiration," Corbetta writes in the preface to one of his publications – and he liked to boast that he knew barely knew his way around the lute.

Corbetta was born when the baroque guitar was in its infancy and had the fortune to be at his peak when both this instrument and the baroque suite were at their respective peaks. He published the first of five surviving collections in 1639 in Bologna, designing it for the five-course baroque guitar. With his second the third publications in 1643 and 1648, his fame began to build and Corbetta began his travels, each time seeking out the most advantageous positions. After time in Spain, Cardinal Mazarin invited him to France where, after teaching Louis XIV himself, Corbetta set about establishing a French school of guitar playing. He also served the British monarch, Charles II, and thrived at the London court as both musician and courtier. "By his nature not allowing him in one place

for long," his obituary states, "he went to England, where his Britannic Majesty, who took the trouble to concern himself with his marriage, gave him the title of Gentleman of the Queen, a key of his chamber, his portrait studded with diamonds, and a considerable pension."

With his reputation secure, and with smaller courts seeking to emulate the splendour of the French court, Corbetta continued to travel, establishing the popularity of the guitar at courts in Brussels, Hanover, Vienna, Madrid, Bologna and Mantua. His manuscripts were circulated further afield, deep into Eastern Europe and even as far away as the New World. It has been estimated that only about half of Corbetta's original compositions are extant – 327 of them, contained in the five printed books, plus 25 more unpublished. He dedicated two key collections to the French and British monarchs in turn, giving them both the title *La guitarr royalle*. The 1671 collection, from which tonight's Suite is drawn, is dedicated to Charles II and, while French in idiom, it is a product of the composer's extensive travels and experience of the varied European styles of the day. A fine performer, Corbetta gave the guitar legitimacy as a solo instrument away from its role accompanying popular song. He made the instrument fashionable among the European elite and is remembered as the greatest guitar virtuoso of the 17th century.

JAMES MCGUIRE (b1944)

Suite No. 2 in Popular Style (1977)

Bringing the instrumental Suite a

little closer to our own day, American composer James McGuire has written a number of suites that include elements of dance forms in a more contemporary idiom. McGuire comes by his knowledge of the guitar honestly; he has been a freelance jazz guitarist for more than 50 years. He has also taught classical guitar at Gustavus Adolphus College, St. Olaf College, the University of Minnesota, and Mankato State University. McGuire's compositions include many pieces for solo guitar, flute & guitar, violin & guitar and guitar ensemble as well as several jazz compositions, including a jazz mass.

ANTÔNIO CARLOS JOBIM
(1927-1994)

Samba do Avião (Airplane samba),
(arr Jeffrey McFadden)

Wave (arr Jeffrey McFadden)

Felicidade (Happiness) (arr Roland Dyens)

With huge hits in the 1960s like *The Girl from Impanema* and *Desafinado*, Antônio Carlos Jobim created a worldwide audience for the bossa nova. The dance's origins lie in the rhythm of the samba. But Jobim refined its textures with the syncopated, subtle stylings of cool jazz and the influence of musicians like Stan Kenton and Miles Davis. In turn, many of his tunes quickly became jazz standards, particularly after saxophonist Stan Getz and guitarist Charlie Byrd came up with their 1962 album "Jazz Samba." With a classical training and despite the lesser-known, musically more adventurous later albums like *Urubu*, which move well

away from the beaches of Impanema, Jobim's reputation remains built on a relationship with jazz. "What really swings is the music of the United States, Cuba, the Caribbean and vicinity and, of course, Brazil," he once said. "The rest is all waltzes."

AGUSTÍN BARRIOS MANGORÉ
(1885-1944)

Medallon Antiguo

Tango - Don Pérez Freire

Paraguayan guitarist and composer Agustín Barrios lived the life of travelling soloist and was based successively in Brazil, Uruguay and El Salvador during his career. He took the name

Mangoré (after a notable Guaraní chieftain) during a period he promoted himself as "The Paganini of the guitar from the jungles of Paraguay." Self-taught as both guitarist and composer, Barrios worked mainly in Central and South America, making just one ill-timed trip to Europe around the time of the Spanish civil war. He was one of the earliest guitarists to make recordings, many of them between 1913 and 1929. His current reputation as a leading 20th century performer and composer for the guitar is based on these recordings and what has been found (or transcribed from recordings) of an estimated 300 original compositions, only one third of which survive. Barrios and his colourful, often folkloric but well-crafted music was often ignored by the mainstream and it was only three decades after his death that a serious reappraisal of his music began to take place.

UPCOMING FACULTY ARTIST CONCERTS

Monday, March 21

Monica Whicher, soprano

Nathalie Paulin, soprano

Che Anne Loewen, piano

Who says one stage is too small for two sopranos? Not us! Join faculty artists Paulin, Whicher and Loewen for a delightful program of solos and duets, including music by Purcell, Schumann, Massenet, Duparc, Mykola Lysenko, and Greer.

7:30 pm. Walter Hall.

Tickets: \$25 (\$15 seniors/students)

Monday, April 4

Shauna, Lydia and Friends

Seasoned collaborators cellist **Shauna Rolston** and pianist **Lydia Wong** serve up a delightful program of cello sonatas by Debussy and Richard Strauss, and Dvorak's Piano Quartet in E-flat major with guest artists **Timothy Ying** and **Teng Li**.

7:30 pm. Walter Hall

Tickets: \$25 (\$15 seniors/students)

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Barrios included arrangements of popular classical compositions in his concerts. Legend has it that the melody of his gentle, intimate *Medallon Antiguo* (Old Medallion) derives from music by Pergolesi sung by a Buenos Aires opera singer with whom he had fallen in love. The tango *Don Pérez Freire* is named after the Osmán Pérez Freire (1880-1930), a Chilean-born composer of popular music.

RICHARD RODNEY BENNETT
(b1936)

Impromptus (1968)

"The guitar," says English composer Sir Richard Rodney Bennett, "is one of those instruments that you cannot write for with any sophistication unless you know how it's played." The 18 year-old Bennett first met a brilliant young guitar student called Julian Bream at Dartington Summer School. Eighteen years later, he wrote the first of several pieces for his friend, but not the concerto that Bream had been asking for. "There was no way I was going to write a concerto for Julian right off, because I didn't know enough about how the guitar worked," Bennett said in interview. "Instead, I wrote *Impromptus* for him in 1968 . . . They were little exercises towards writing a concerto. I tried out various technical things – the different colours of the guitar, what happens when you tune down a string, harmonics. I was so anxious for it to be playable that I wrote it with a guitar in my hands. Although the score says 'Fingerings by Julian Bream,' a lot of the original fingering was mine. It gave me a

strong feeling of what it was like to play the piece. . . When I began writing the piece, I didn't know where it is going. It wound up being five modest character pieces that exploited a lot of colours and moods. They don't overreach what they set out to do. I had no idea it would become standard repertoire for the guitar, but it has been played and recorded a lot and I'm very touched by that."

JOHANN KASPAR MERTZ

(1806-1856)

An Malvina

Unruhe

Nocturne, Op. 4 No. 2

Tarantelle

Like many a 19th century touring virtuoso, the Hungarian-born Johann Kaspar Mertz wrote and arranged much of his concert repertoire himself. His catalogue includes fantasies on favourite opera melodies, arrangements of Schubert songs, extended original

concert works and music for teaching purposes, in addition to songs with guitar, a trio for violin/flute, viola and guitar and duos for guitar and piano which Mertz would play with his wife. It is dominated by the 15-volume *Bardenklänge* (Bardic Sounds), a collection of short album pieces exploring a mood or painting a scene, much in the tradition of the piano music of Schumann and the early romantics. Three of today's pieces come from this collection. *An Malvina* ("To Malvina"), the earliest from the publication, is a gently sentimental song without word. *Unruhe* ("Restlessness") is more impetuous and technically demanding. The *Nocturne* comes from Mertz's Op. 4 collection and is one of the better-known of Mertz's pieces. Like its companions, the *Tarantelle*, from the sixth volume of the *Bardenklänge*, shows Mertz's skill in crafting effective, polished short pieces.

— Notes © 2011 Keith Horner. Comments welcomed: khnnotes@sympatico.ca

Biography

Jeffrey McFadden has been

acknowledged as one of the finest guitarists of his generation. Over the past years, concert engagements have taken him throughout Canada and the United States and into Europe. He has given world premieres of works by numerous composers and has been a featured performer at several international music festivals, including "Guitar '87" and GuitarFest '91 in Toronto, Gitarren-Symposium Iserlohn, Lachine International Guitar Festival, the Columbus State Guitar Symposium, The Niagara International Chambre Music Festival, the National Flute Association (USA) Convention, the Festival Mediterraneo della Chitarra, the Acadia Guitar Festival and others.

In 1992, Jeffrey McFadden was awarded a Silver Medal in the prestigious Guitar Foundation of America Competition and was also a prize-winner in the 1993 Great Lakes Guitar Competition. His debut recording was the first in the "Laureate Series" on the Naxos label and was released worldwide. Since its release, this recording has sold in the thousands of copies. His playing has received enthusiastic critical acclaim; the *Daily Telegraph* of London (UK) exclaimed "McFadden's ability to make the guitar sing is second to none", and *Classic CD* has described his playing as "major artistry". His latest solo release features the complete didactic works by the 19th century composer Napoleon Coste. *ClassicsToday.com* raved about this disc saying, "Jeffrey McFadden is not only an extraordinary guitarist—he's also an inspired musician." His latest disc, soon to be released is volume three of the complete works of Agustín Barrios on Naxos.

Many noteworthy events marked the past few seasons in Jeffrey McFadden's career. He had the opportunity to work under the great Pierre Boulez in a performance celebrating the awarding of the Glenn Gould prize to Boulez. Also, McFadden was counted among the most important guitarists of his day by his inclusion in the Maurice Summerfield lexicon, *The Classical Guitar, Its History and Players*. He has also performed frequently in the newly formed "Duo Spiritoso" with American guitarist and composer Andrew Zohn.

Jeffrey McFadden has collaborated with Canada's most prominent musicians and composers including Norbert Kraft, Robert Aitken, Ann Monoyios, John Beckwith and R. Murray Schafer. He is frequently heard on CBC/Radio-Canada and NPR in the United States both as soloist and ensemble player. His arrangements of Bach's first three Cello Suites have been published recently and are available from ClearNote Publications. He is also the founder and artistic director of the Sauble Beach Festival of the Classical Guitar.

Jeffrey has given masterclasses and seminars at some of North America's most prestigious institutions including the Université de Montréal, Conservatoire de Music à Hull/Gatineau, University of British Columbia, Michigan State University and the Oberlin College Conservatory. He is a lecturer in guitar at the University of Toronto, where in June 2010 he was the first person to receive the Doctor of Musical Arts degree. As an Eaton Graduate Fellow, he completed his thesis in 2010. The textbook extracted from the thesis, *Fretboard Harmony: Common Practice Harmony on the Guitar* is published by Les Productions d'OZ, Canada

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